

**Enfolding Bodies: A visual investigation
that refigures the relationship between
maternity and form.**

Kim L Portlock

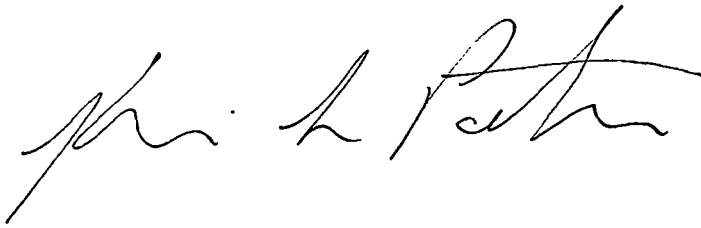
Hons (UTAS)

Submitted in fulfilment of the requirements for the degree of Masters
of Fine Arts

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Acknowledgements

This is for Mia and my sister Nicole

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Contents:

Introduction	
Part one: Central Argument	
The Project Outline.....	04
Central Questions.....	04
Nature and Nurture.....	05
Nature and Culture.....	07
The Mother as Subject.....	08
Essentialism.....	08
Project Summary.....	09
Part Two: Context	
Introduction.....	11
The Female Body in Representation.....	11
Motherhood as Subject.....	12
Part Three: Related Art Practises	
Introduction.....	16
Mary Kelly.....	16
Rineke Dijkstra.....	17
Marlene Dumas.....	18
Louise Bourgeois.....	19
Kiki Smith.....	21
Ann Hamilton.....	23
Ana Mendieta and Karl Blossfeldt.....	24
Part Four: How the project was pursued	
Introduction.....	26
Stage 1 The Beginning.....	26
First Pregnancy.....	27
Second Pregnancy: Chamber.....	29
Afterbirth.....	30
Stage Two: Asialink Residency: Indonesia.....	31
Cradle: A work in Progress.....	32
Stage Three: Breastfeeding.....	34
Mother.....	35
Child.....	36
Mother to Daughter.....	38
Conclusion.....	39
Appendices:	
A list of illustrations	
B Bibliography	
C Curriculum Vitae	

Abstract

This project investigates representations of the maternal body as an embodied subject. The ritualistic nature of the art making process and the use of repetition through form is significant to the development of this project and references the 'accumulated touch' central to acts of mothering.

- 1 The aim is to represent maternity through forms that emphasise its meaning and capacities and whereby the active process of labor, nurture and care are suggested. These are conceptualized as complementary and interrelated. Motifs have been employed that highlight the organic complexity of the body and, which take into account ideas about subjectivity. Through focus on personal experiences of pregnancy and motherhood I wish to affirm the bonds between mother and child and how I define myself through the unities, labor and associations within this significant relationship.
- 2 While the subject intertwines mothering with nature my argument does not describe an essentialist view of women. The aim, instead, is to highlight the 'unnaturalness' of entrenched cultural and social structures that present idealistic and sentimental representations of maternity and mothering. It offers an alternate view, one that speaks of the profound isolation and solitary nature of the experience.
- 3 The project is placed in context with the art practices and installation processes employed by contemporary artists as Kiki Smith, Louise Bourgeois and Ann Hamilton, Luce Irigaray and Elizabeth Grosz. It references traditional and ritualistic art practices of Balinese women with particular emphasis on the craft of offerings and ceremonial ornaments.
- 4 The outcome of the research project is a group of sculptural works and assemblages that present an inclusive approach to the positioning of motherhood through interpretations of nature. The exegesis chronicles the practical, theoretical and conceptual inquiries placed in context through discussions of historical, literary and contemporary art practice.

Kim Portlock MFA

Introduction

Maternity is a state in which the boundaries of a woman's body are transcended and is a dynamic and complex process of the embodiment of self and other.

This project explores, through representation, the embodied experiences of maternity. Its aim is to explore the subjectivity of the maternal body through representations, that are fluid and multiple and where the representation of the maternal body is inclusive of a connection with biology and nature without reiterating the visual stereotypes of essentialism, which has been used historically to convey women's experience of motherhood.

Through this investigation the maternal subject is 'reshaped' through forms that refigure the body's experiences and capacities. The use of organic motifs and metaphors highlight the subject's generative, associative and interrelated nature. The organic complexity of the body is described from a perspective which is both subjective and objective and where the distinctions between the interiority and exteriority of the female body are ambiguous.

The use of repetition is significant to the development of this project and references my ideas about the 'accumulated touch' of mothering and refers to the continuity and rituals of daily care and nurturing. In focusing on representations of my own experience as a mother I wish to affirm the capacities and unique position, which bind mother and child, and how I define myself within this significant relationship.

This project finds its location and context in the framework of several feminists theorists, with particular reference to Luce Irigaray, Rosemary Betterton, Julia Kristeva and Elizabeth Grosz as well as a selection of contemporary women artists which include: Kiki Smith, Louise Bourgeois and Anne Hamilton whose theoretical and aesthetic responses explore a range of personal and expressive art practices and influences which find their nexus between the use of life forms and nature. My own life experiences through pregnancy and motherhood have impacted significantly on the strategies I have developed in art making and the processes and material choices I have used.

Sexual Difference

The focus of the female body within the western art tradition has emphasised a certain idealist aesthetic of wholeness and containment.

The concept of *L'écriture féminine*¹ is not a new idea and has been taken up by many contemporary women artists who are similarly seeking alternatives to the representation of the female body. These artists have explored the female body through visceral metaphors in an attempt to move away from the more problematic figurative and external forms of representation. Their concepts have underpinned my work and have influenced me to explore a more ambiguous and metaphorical way of creating forms.

Critical debates within feminist theory suggest a return to 'metaphysics' revisited from the perspective of gender in order to transcend the dualities of inside/outside, nature/culture, self/other, and mind/body. These theoretical perspectives have enabled me to explore the subject within this framework with an aim to describing a subjective and additional visual perspective to representations of the maternal body. These theoretical debates within feminism are central to my project however the attempt to transpose these ideas literally through my work is problematic, as I have no desire to put forward a female specificity or essentialist view.

¹ Betterton, R., *An Intimate Distance: Women, Artists and the Body*, London, Routledge, 1996. p.92 The attempt to develop a language and aesthetics based on the female body.

Part One:

The Project Outline

1. Explorations of the maternal body as an embodied subject provide the content.
2. Consideration of nature which simultaneously act as metaphors for the transformative experiences and maternal work of the body without the use of binarized distinctions.
3. Fluid and ambiguous forms represent the embodied experiences and processes of the maternal body.
4. Following an investigation into theoretical concerns specific to the writings of selected feminist theorists and through studio practice methodologies, which have been developed and refined which connect key concerns with pregnancy, maternity, embodiment and art making processes.
5. The outcome is a series of objects and assemblages submitted for examination and the exhibition contains the original discourse of the project.

Central Questions

1. This project explores the experience of maternity through fluid and multiple forms of representation, which is inclusive of a connection with nature.
2. The investigation of the maternal subject is represented through forms, which highlight the body's experiences and processes using organic motifs, which emphasize a generative, associative and interrelated nature.
3. The organic complexity of the body is described from a perspective which is both subjective and objective and where the distinctions between the interior and exterior of the body are ambiguous.
4. The project considers the changing nature of motherhood through feminist theory and contemporary art practice. It examines material and representational strategies within women's art practice that emphasize the embodied experiences of women. My own subjective experiences through pregnancy and motherhood are also used.
5. The research draws upon particular theories of Luce Irigaray and Elizabeth Grosz and proposes an approach to representation that negotiates an additional feminist perspective of maternal embodiment through form.

Nature and Nurture

For most of us there is no going back to a view of mothering as an instinctual, unproblematic, natural sequence of events².

The Mask of Motherhood by Susan Maushart describes the isolation and uncertainty that new mothers experience in our culture. She states that whilst nature has biologically endowed women with the capacity to reproduce it is our culture, which has tended to confine women to this capacity, and often rendering this capacity as an infirmity. She writes that whilst the experience of pregnancy and motherhood emerges as the most transitional event in a woman's life it is the one most loaded with expectation and yet empty in the necessary frames of reference. Where contemporary discourse provide women with all the information they need to know except what motherhood feels like. She describes the unseen work of motherhood in the west where the repetitive and maintenance orientated quality of this work is carried out in a social vacuum. Where the quality of labour and the way it is perceived is rarely acknowledged as constituting work at all. In a culture, which increasingly frames motherhood as a lifestyle option, Maushart counters that it lies at the very core of the experience of being female and remains the most potent tie, which binds the diversity of our experiences as women.

The experience of motherhood is mediated through the body to an extent unparalleled by any other form of relationship.³

My own personal experiences of this paradox have impacted significantly on this project. I met my early experience of my first pregnancy with incredulous shock, fear and excitement and when I miscarried at nine weeks my grief was all consuming. The works, which came out of this experience, were a process of working through the many subjective and complex layers of emotions and concepts that later found an indelible connection with other women. This experience enabled me to expand upon the subject of maternity and develop my ideas around concepts of maternal embodiment, which was later subjectively informed by the experience of my second pregnancy, and mothering.

Maushart poetically describes the intimacy of the dialogue between mother and baby through which skin on skin, the rhythms of sleep and wakefulness, the interplay of touch, caress and tickle equates as eloquent as any of the more elaborate forms of communication in which humans engage. She describes this intimate process as a delicate and strenuous agenda of symbiosis:

² Maushart Susan, *The Mask of Motherhood*, pp 62

³ *ibid* pp 67

*To exist at once separately and in seamless, selfless merger with another, and that it is this aspect, which is the central paradox of motherhood.*⁴

Where the process describes a blurring of the boundaries of selfhood: which is a primary biological fact of pregnancy and later the emotional reality of mothering.

My experiences as a mother in Bali: Indonesia, as an Asialink Resident in 2004, has also impacted significantly on this project. As an '*Ibu*' (mother) I was able to experience the incredible social status and reverence ascribed to the mothering role even as a westerner. The acknowledgment and celebrated centrality of motherhood in Balinese community life enabled me to extend my mothering existence, which had previously existed in isolation in the west, into a more vital social and cultural context. The experience of this dramatic cultural shift in how motherhood was perceived influenced me enormously. The marginalisation and invisibility I felt in my own culture, as a full time mother, was intensely isolating and alleviated only through the regular contact of a small lovingly cultivated community of mothers. This experience enabled me to extend the focus of this project.

Nature and Culture

I began to consider questions on what was the real work of mothering and the ways in which I could evoke the repetitive cycles and transformative processes of the mothering experience. I was interested in researching imagery from an artist/mother's perspective. Through a survey of contemporary women artists I defined a gap in contemporary representations of important maternal experiences and processes to do with:

- After Birth
- Breastfeeding: Mother's milk
- Attachment: Mother to daughter
- Maternal care: intimacy, repetitive routines, work.

Fiona Hall, whilst not a mother was one of the first contemporary artists whose work resonated and alluded to some of the initial ideas I was developing in my research. Hall's work *Medicine Bundle for a non-born child* was pivotal in describing a sense of 'nurturing' through the laborious domestic work of knitting the baby's layette, which included the teething ring and cocoa cola can teated bottles. The handicraft of knitting albeit with a contemporary slant through her use of shredded cocoa cola cans spoke to me of a slowing down of time and the

⁴ ibid pp 87

joy and sorrow which poignantly described aspects of the mothering experience for me.

Hall's mingling of nature and non-nature through her works *Fieldwork*, *Drift Net*, and *Dead in The Water* was also very influential. These works describe the labour, intensive processes of the domestic and craft via the glass beading details in her three dimensional objects where the intricacy and miniaturization involved is aesthetically captivating. Her quote in the essay *Fertile Interactions* claims:

*For most of us living in a world of manufactured products we tend to think that we are looking out at nature and forget that we are nature.*⁵

This quote intrigued me and I was able to play on this idea of nature within the context of this project. I expanded further a field to look into female artists who bring their subjectivity into the works through metamorphosis and an open-ended approach to the subject and where the use of forms connect human relationships and the natural world. I began to see a way of referencing the biological forms of a woman's body in combination with organic forms from nature, which would also embody themes of isolation and evoke mothering processes.

The Mother as subject

*The name of the mother remains unwritten.*⁶

Sociologist Anne Manne in her book *Motherhood*⁷ states that significant changes in our fertility patterns in the west have reshaped our sexuality and a sense of our own bodies. She states we are now in a process of negotiating a new terrain from a pro-natalist society, where fertility and children were valued, towards neutral or anti-natalist values. Manne states this is further emphasised through the extensive supplanting of fertility images with sexual ones. The womb has been replaced with the vagina as a symbol of female sexuality and likewise the breast as a symbol of Eros, not nurture.

I revisited early discourses in feminist theory and relevant women's art practices to source maternal imagery and themes however I found it problematic to re-inscribe the maternal body through a figurative mode of art making and I began to seek a more abstract and ambiguous alternative to visually allude to my ideas. Whilst my work does not support an essentialist argument I felt it was necessary to reference this debate.

⁵ Deborah Hart, *Fertile Interactions*, Art and Australia, vol.36, no2 1998, pp204

⁶ Mira Schor, WET, pp 56

⁷ Anne Manne, *Motherhood*, pp 79

Essentialism

*The belief that woman has an essence, that woman can be specified by one or a number of inborn attributes which define across cultures and throughout history her unchanging being and in the absence of which she ceases to be categorized as a woman.*⁸

Mira Schor in her retrospective essay on Ana Mendieta and early essentialist works states that the basic male/female, culture/nature binary oppositions associated with the early stages of feminism and feminist art beg rethinking and reworking. She reiterates that even if an artist ultimately asserts her femaleness, and thus chooses her difference, that choice will be the more powerful for an intervening interaction with culture.

Writer Helena Reckitt provides another perspective in, *Art and Feminism*, and states that many feminist artists of the mid 70s and 80s were strongly influenced by theories of post-structuralism and psychoanalysis and heavily distanced themselves from much of the early women's art movement with its focus on an 'innate' femininity, separate biological and cultural spheres and an emphasis on personal experience which was perceived as narrowly individualistic. Reckitt counters that many contemporary women artists have revived an interest in the visceral pleasure of images and materials and importantly in the articulation of subjective experience.

Whilst I found commonality in several feminist theorists, artists and writers who were insightful however the problems around the issues of female embodiment remained ambiguous. The relationship of the 'woman nature' connection was potentially problematic in the potential to re-enforce a traditional encoding of the female body. I began research into artists whose works combined the two in ways which were not considered innate but where the use of organic forms evoked female bodily experiences. Through these works a more hybrid concept of this issue evolved.

⁸ Mira Schor, WET, pp 58

Project Summary

In this project these two areas have come together in representations of the maternal body. The project refigures maternal embodiment within form through hand-made processes, which emphasise tactility. The project draws upon my personal experiences of maternity and motherhood for inspiration.

The extended duration of the project occurred due to the significant impact of my two pregnancies and the birth of my daughter Mia. This subsequently brought many changes and shifts to the practical work and the materials and strategies I employed. Despite these shifts there has always been constancy in my interest in the subject of female embodiment. In my honours project I described the experiences of sexual embodiment through a fluid form of representations within painting and photographic practice. A major shift in this work has signified a move away from evoking an illusion of form through photography to the need to hand build forms directly.

This investigation is significant to the field in the articulation of alternative experiences of maternity and motherhood in a culture that lacks visual representations of this key force in women's lives. I have defined key areas which reference:

- Absent images of the inner lives of mothers.
- Representations that include a connection with nature and where the use of natural forms allude to underlying processes in mothering.

Susan Maushart describes pregnancy and motherhood as major transitional event and paradoxically an experience, which is full of expectation and yet empty in the necessary frames of reference. She describes it as a process where a blurring of the boundaries of selfhood occurs and a delicate and strenuous process of symbiosis, in which one exists at once separately and yet in a seamless, selfless merger with another. She claims that it is a primary biological fact of pregnancy and the emotional reality of mothering.

The values of a culture that sentimentalizes an ideal of motherhood, whilst taking for granted the work of motherhood and ignoring the experience of motherhood has resulted in a peculiar cultural contradiction on this subject. Works, which allude to the silences in which this discourse is hedged, are significant for the processes entailed in mothering children lie at the very core of what it is to be human.

Chapter Two: Context

Introduction

This Chapter is divided into three parts. In Part one I chart the background to the project in terms of the representation and re-conceptualization of the subject within feminist theory, sociology and art theory. The second part considers a number of artists and contemporary art practices of significance to the development of this project. In part three I discuss a number of additional artists who have been influential both formally and technically.

Part one

Historically western systems of representation in art have placed 'looking' at the forefront of their enquiry. Where the distance between the subject and the object manifests a particular distance between the viewer and what is seen and where this particular way of seeing references the 'male gaze'⁹. My interest in this concept has developed from my honours project, which had arisen from my desire to explore ways of representing the female body and sexuality through non-representational form, which would highlight its fluidity and interiority.

I began the project with an historical overview of feminist theory and art practices, which sought to re-present the female body. I surveyed a range of embodied perspectives which could be seen to subvert the male gaze and which questioned this 'vision' as a basis for art practise.

The Female Body in Representation

The feminist theorist Luce Irigaray, through her writings on subjectivity and identity, is concerned with the question of sexual difference, which she describes as sexual opposition or binarism, and where the defining of the two sexes occurs in terms of the characteristics of one (masculine). For Irigaray, this means not only that women and their interests remain neglected and undeveloped, without the productive and surprising input of other interests and perspectives. Irigaray suggests a framework for the future, where the potential of this opposition can function otherwise, without negation, and as full positivity with the restructuring of forms of knowledge and modes of representation from a woman's viewpoint.

According to Irigaray, representation based on ideas of spatial containment belong to masculine imagery, which has been constructed on a model which privileges optics, straight lines and self contained unity and solids. She states that

⁹ **Betterton, R.**, p.9. Betterton states if women are to be represented as active desiring agents, then a return to their bodies-whether figuratively or metaphorically is deemed a necessity.

what is missing from our culture are an alternative tradition of thinking based on the notion of fluidity and flow. Irigaray alongside the writer Elizabeth Grosz, seek to propose a new model for the depiction of the female body, which suggests a view, which describes its potential and capacity for metamorphosis, multiformity and the transformation from one fluid state to another. Irigaray suggests

*That privilege given to solidity, optics and fixity in the history of the west has, in fact, delayed us from developing alternate models of identity which would treat flow or the indefinite in its own terms and not simply as a stage en route to a new development fixity.*¹⁰

Irigaray, has provided a powerful critique of this 'vision' as a model of representing the female body. She states 'looking' has been privileged over the other senses, which include touch, and has resulted in this impoverished concept of bodily relations in western thought. Irigaray poetically emphasises the multiplicity of women's sexuality and re-inscribed a way for me to express and enlarge upon these particular issues in my own work. These theoretical propositions enabled me to re-focus on a form of embodied representation which is inherently multiple and fluid with which to describe the inner life of mothering.

Motherhood as subject:

Feminist theorists Rosemary Betterton and Julia Kristeva were of interest as they deal specifically with the subject of motherhood although from different standpoints. While my project is not a literal interpretation of these particular views they do provide a dialogue which considers the difficulties in the representation of motherhood, specifically where the artist is a mother representing herself.

In her Essay *Mother Figures*¹¹ Betterton assesses artists Kathe Kollwitz's and Paula Modersohn-Becker's representations of motherhood, which she describes as one where the physical and psychic absorption occurs in such a way that disturbs our preconceptions. She states

¹⁰ **Batterby, C** , 'Irigaray, Gender and the Metaphysics of Containment', The Body, Great Britain, Academy Group Ltd, 1993, p.34

¹¹ **Betterton, R.**,An Intimate Distance: Women, Artists and the Body, London, Routledge, 1996, p.20

Both images stand outside the western cultural tradition of spiritual and dematerialized motherhood symbolized by the Immaculate Conception and virgin birth.¹²

Betterton explores the connections between the two artists and locates them within contemporary constructions of motherhood. This is framed as a counterpoint to Julia Kristeva's argument that describes the artist and mother, as analogous, but incompatible:

The speaker reaches this limit, this requisite of sociability, only by virtue of a particular, discursive practise called art. A Woman also attains it (and in our society especially) through the strange form of split symbolization (threshold of language and instinctual drive, of the symbolic and semiotic) of which the act of giving birth consists.¹³

Kristeva argues that the relationship to the semiotic is achieved through the making of art, which she parallels with that of giving birth. Whilst the artist and the mother represent two points of entry into the same experience the artist may represent the maternal state, the mother may not represent herself. For Kristeva the very existence of aesthetic practise makes clear that the mother as subject is a delusion and that birth is a process without a subject. The 'artist' and 'mother' represent two opposite poles in which, on one hand, the artistic intellect can interpret the maternal experience and on the other the maternal body merely enacts it. Betterton argues

In separating artistic production from the 'subjectless biological experience of maternity in this way Kristeva appears to reproduce the gendered mind/body split which is central to western systems of thought.¹⁴

Betterton also suggests that whilst Kristeva's account offers a means of thinking how maternal origins might be represented, it is only at the cost of denying subjectivity to the mother. Betterton questions these binary oppositions and articulates a different position in her argument, using Modersohn-Becker and Kollwitz's works as examples.

Modersohn-Becker in her painting *In Reclining Mother and Child* describes a subjective space in which self and other are inextricably linked. This is emphasized in the unusual spatial construction evident in the painting. The viewpoint is high, we look down from the mother's body from above and, yet,

¹² Betterton, R., p. 20.

¹³ Betterton, R., p. 40

¹⁴ Betterton, R., p. 41.

simultaneously it appears to tilt towards us in the upper part of the picture plane curving around the foreground space. As viewers we are placed at a distance and enfolded into the maternal body. Kristeva's account of this binary division between artist and mother and between the interior and exterior of the mother's body is suspended. It opens up the possibility of representing the mother's body from a mother's point of view, in terms of likeness as well as difference, and of proximity as well as separation. Within Modersohn-Becker's painting such maternal subjectivity can only exist in a space, which is stripped of all social and symbolic reference. It is as though the dissolution of binary opposites can be represented only as taking place in a utopian space outside the realm of the social.



[Figure 1] Kathe Kollwitz, *The Sacrifice*, 1922, Woodcut 41.9 X 43.8 cm

In Kollwitz's painting *The Sacrifice* her figure is stripped of any specific social reference and represents a naked mother with her child enveloped in a dark womb-like shape, which evokes the natural form of a flower or leaf. In Kollwitz's work the representation of the 'maternal' subject sits at the threshold of nature and culture.

Through these readings I focused my investigation within a set of particular considerations:

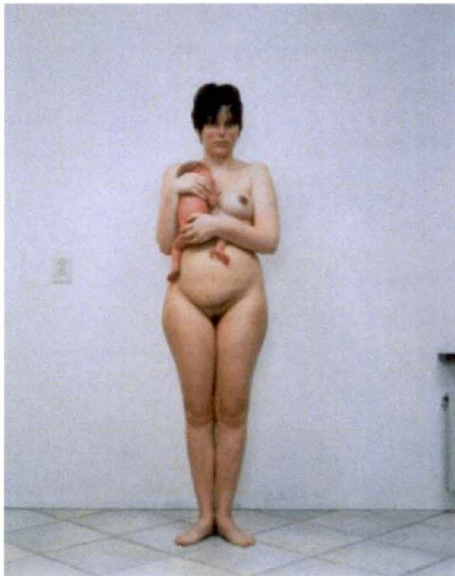
- As an artist and mother how does my work express my 'subjectivity'.
- Representations of the maternal body by artists, particularly by those who are mothers.
- Representation as a strategy, which moves beyond ideas of dualisms such as outside/inside and subject/object relations.
- Contemporary artists whose works connects nature with the female body.

This installation features Kelly's son's diapers, in a narrative sequence, which is used to trace the continuity and discontinuity of the relationship between mother/artist and child/object. This work was pivotal to this project because it articulates the artist's lived experience of motherhood, which simultaneously combined subjectivity and the language of conceptual art. The mother's 'objects' in the form of shoes, locks of hair, and photographs commemorate and defend against the growing distance and thus 'loss' of the maturing child into a form of 'maternal fetishism'. Kelly emphasises the fetishistic nature of representation itself through her own work with her use of the 'transitional objects' of mother and child.

After looking at these images and the text initial questions began simply with what is it to be a mother and how could I describe these experiences within my own practice? How could I bring in some of the contemporary issues surrounding mothering i.e. social 'isolation' into the subjective content of the work? Through this questioning I found it relevant to refocus on the body although in a non-representational way.

Rineke Dijkstra

Dijkstra series of photographs of women, who had just given birth were inspiring in their direct articulation of the mother as subject. After nine months of wading through the sentimentalised imagery of pregnancy and motherhood from books and journals these photographs were stark and naturalistic in comparison.



[Figure 3]

Rineke Dijkstra, *Andrea*, 27-01-2006 10:57,



[Figure 4]

Julie 29-02-1994 9:18

Dijkstra introduces her subjects by her first name, which is used in the titles of the work. In *Julie, Den Haag, February 29, 1994* we see the mother, who has just given birth with her slackened stomach and a maternity pad wedged firmly in place, and holding her baby who is only a few minutes old. She is proud, protective and astonished. She stands semi naked in the social context of an anonymous hospital corridor looking straight at the camera. This image worked for me on both levels through its stark anonymity (objectivity) and emotionally through the vulnerability of the moment where the subject stands alone, facing outward, protectively holding her baby.

Marlene Dumas

Dumas's paintings rely on photographs, which she often sources from popular magazines. Her series on childhood and motherhood, *The First People I-V*, conveys both detachment and an emotional intensity, which remain in balance so that the expressive character of the painting process does not detract from the conceptual qualities of her imagery. Her paintings effectively rest on this dual foundation: the externally determined view represented by photographs (and through other cultural manifestations) and the painting process, which is used to suffuse the view with personal meaning through the manipulation of paint which traces the artists presence and touch.

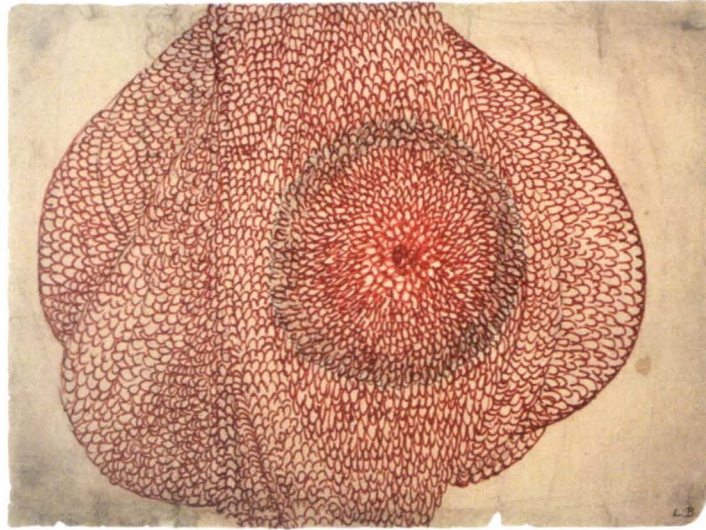


[Figure 5] Marlene Dumas, *The First People (I-IV)* 1990, oil on canvas
4 parts, each 180 x 90 cm

Louise Bourgeois

The sculptor Louise Bourgeois references her own experiences of motherhood in an acutely personal and enigmatic way. Her drawing, *Woman giving Birth*, describes an infant emerging from the womb, which is as large as the mother. It appears almost as if she has given birth to herself and it is a powerful image of selfhood and subjectivity. The birth is connected to nature through the use of organic motifs where the figure is surrounded by long roots and strands of hair that suggest a budding plant. The same expressive handling occurs in the drawing

Girl Falling, where the figures pregnant belly is filled with clusters of seed shaped pods. The theme of pregnancy features in many of Bourgeoise sculptures and drawings where the women are often rendered in headless or armless states in order to emphasise the vulnerability of their experience.



[Figure 6] Louise Bourgeois, *Eccentric Growth* 1960, Red ink on paper, 35.5 x 33 cm

Bourgeois skein drawings allude to plant life where she exaggerates the germinating, bulbous, and twisting, nature of plants and flowers. In *Eccentric Growth* and *Concentric Growth*, she produced dense patterns of circles, which appear to be moving inward and outward and suggest the cyclic processes of life.



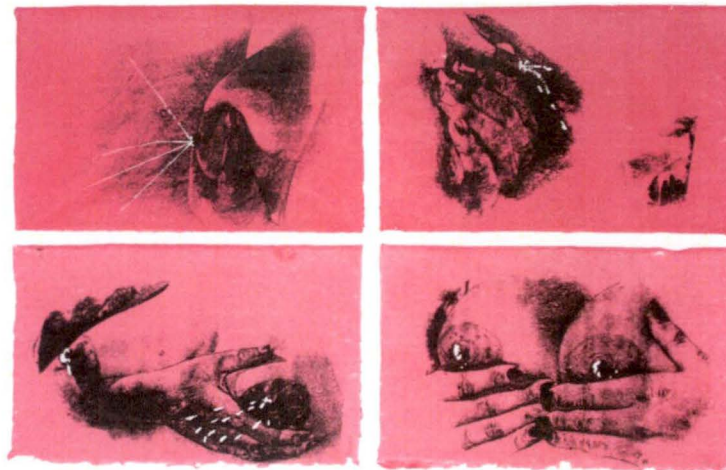
[Figure 7] Louise Bourgeois, *Cumul No 1*, 1969, White Marble, 56.8 x 127 x 121.9 cm

Bourgeoise combines both figurative and organic forms, which are contrasted through the rigidity and malleability of her materials and serve as metaphors for her own subjectivity. The series, *Cumul* are white marble sculptures, which combine nebulous forms that simultaneously suggest breast, phallic and cloud associations. These smooth and sensuous forms explore the formal and symbolic relationships between tension and mutability. On many levels Bourgeoise weaves her 'subjectivity' as a mother and artist through an array of multiple abstract and figurative forms. Her work impacted significantly on the projects development and suggested possibilities in combining figurative and abstract forms, which were embodied and expressive.

Kiki Smith

*The body is our existential condition, creating the possibilities and determining the limits of a life lived in a particular time and place.*¹⁵

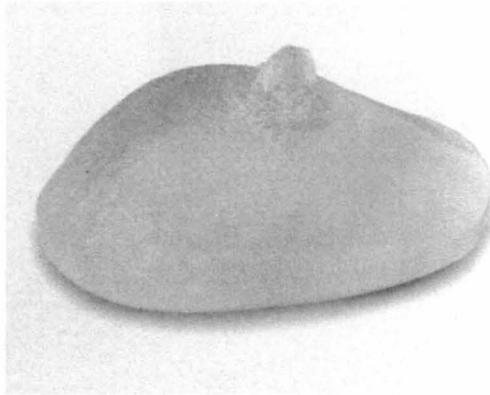
Kiki Smith's works combine literal, metaphorical and conceptual ideas, which poignantly reference the female body. In *Blood Pool* the female figure lies in a foetal position, where the horror of her exposed spine, emphasises her interiority and vulnerability. The artist's subjectivity is highlighted again in her work *Tale* where Smith's uses a crawling abject figure from which a long line of bodily matter trails behind. Smith's use of the solitary figure embodies emotional vulnerability and human frailty.



[Figure 8] Kiki Smith, *Untitled (Pink Bosoms)* 1990, Screenprints, each 52.5 x 83 cm

¹⁵ **Weitman, W.**, *Kiki Smith: Prints, Books and Things*, New York, The Museum of Modern Art, 2004, p. 95

Smiths reworking of the breast motif was a particular point of reference. Her work *Little Mountain* was a cast of an isolated breast, which simultaneously suggests the form of a mountain. Breasts feature again in the work *Untitled* (Moons). (1993) which overlays multiple images of an ambiguous nipple/moon form on handmade nepalese paper which retains the scrunched and wrinkled effects of skin. Her representational images of a woman squeezing her breasts *Pink Bosoms* (1990-2) feature close ups of lactating breasts; without the baby in view and where the breast milk is expressed in the air.



[Figure 8] Kiki Smith, *Untitled (Pink Bosoms)* 1990, Screenprints, each 52.5 x 83 cm

Many of Smith's works often represent a dual relationship between external manifestations of the female body and its 'interior' through the functional processes of skin, orifices, glands, guts and fluids. Of particular consideration to this project were the artist's:

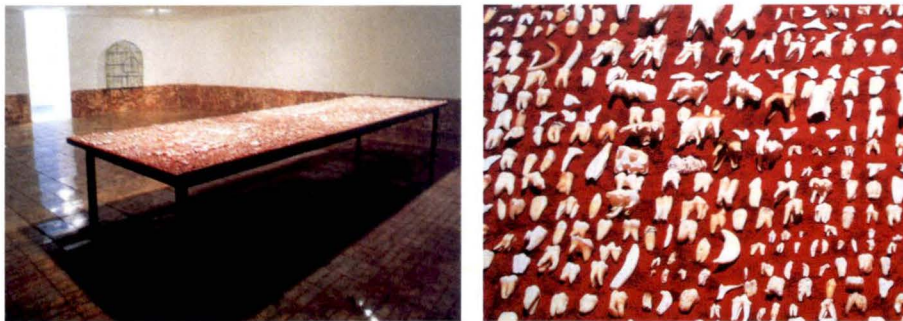
- Use of cast multiples of the female form.
- Use of the solitary figure in many of her works to emphasise emotional states of vulnerability and fragility.
- Use of natural and organic forms merging with the female body in ways that are intimate, and delicate.

Ann Hamilton

Loss however was tempered by a sence of renewal: by tending, by touch, by re-creating a presence¹⁶

In Ann Hamilton's installations there is strong feeling of the 'solitary endeavor', which I responded to strongly as both a mother and an artist. Many of Hamilton's works, articulate her 'labour' through a process where the accumulation of touch is embodied in the materiality of her work.

Through her works Hamilton explores thresholds and fluid boundaries through a variety of material embodiments. Her materials are drawn from readily available, everyday things and are often small enough in scale to treat singularly by hand through a process of repetitive building.



[Figures 9 and 10] Ann Hamilton, *Between Taxonomy and Communion* 1989, Installation, each 52.5 x 83 cm

Hamilton collected mussel shells that she found along a beach in New Haven. This series was Hamilton's first accumulation piece incorporating animal matter and other found objects. Its process developed from the initial tending and preparation stage, through to the washing, cleaning, opening, as well as the assembling, positioning and affixing. The accumulation of the mussel shells demonstrates the transformation, which occurs when; a single gesture is repeated to become a field. The extremely personal and associative nature of building by hand and arranging objects symbolized the accumulative qualities of gesture and touch in my role as a mother and a process to making work.

In her work *Malediction*, Hamilton sat alone at a table carefully tearing off bits of dough, which she rolled into balls and then pressed them into the cavity of her mouth, which she removed and placed into a woven casket. I read her 'subjectivity' and embodiment in this work through the ritual of repetitive labor, and through the marks left by her hand and mouth.

¹⁶ Simon, J., Anne Hamilton, New York, Harry N.Abrams Inc, 2002, p.10.

Part Three:

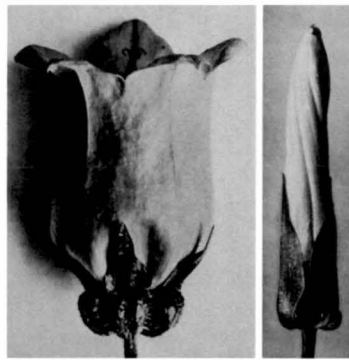
Ana Mendieta and Karl Blossfeldt

The sexuality and sensuality of botanical illustration speaks of a long tradition that associated the female body with flower motifs. The flower motif has historically provided a metaphor whereby artists were able to express a sense of their own embodiment through the depiction of particular flowers and was a visual strategy, which was pivotal to this project.



[Figure 11]

Ana Mendieta, *Untitled (Pink Bosoms)* 1990, Screenprints, each 52.5 x 83 cm



[Figure 12]

Karl Blossfeldt, *Campanula Medium* and *Calystegia Sepium*, c. 1929, Gelatine Bromide print

I am particularly drawn to the performance works of the early feminist artist Ana Mendieta. Of most relevance is her series of slides, in which the artist used her naked body to forge a direct link with the earth and nature. In these images the artist is naked and covered by tiny white flowers, which seem to be growing from her body and spoke to me poignantly of loss and also regeneration. Mendieta's subject is woman as traditionally understood as 'nature' and where she enhances a sense of loss that is associated with the body of the Mother (earth).

While Blossfeldt's plants initially provided me with an immediate visual connection it was the visual strategies he employed in his composition's, which opened up different approaches I could formalise in my own work. His use of the plant motif and his rigid arrangements of plant minutiae are austere and formal. The plant forms are objectified through his stylistic consistency but simultaneously sensuously and emotionally charged. His use of isolation, repetition and abstraction influenced the formal elements in my own work. His 'arrangements' speak of restraint and 'stillness' and of process. This preservation of forms and shapes had become an important part in the 'making' of my own work.

Chapter Three: Studio Practice

Introduction

This chapter identifies and explains the evolution of ideas, processes and materials that have shaped my current art practice. The work that I produced during the period of this course can be best described as a nexus between personal experience and specific forms, materials and iconography that I consider to be connected with those experiences. Ultimately, casts made from plant and marine objects collected on numerous walks became the vehicle for the expression of this content. I will describe too where these ideas overlap with the work of particular artists and writers who can be considered part of the dialogue that I have had with feminist theories and humanist ideas over this time.

The process of making (initially of images and then objects) was fundamental to all the work that I have produced for this project. The chapter draws attention to particular works such as *mothers milk* and *Mia's Little Garden* that directly refer to my own life events during this time; experiences of pregnancy, birth, breastfeeding, and mothering. The evolutionary steps in this journey can be grouped into three stages, each of which marked important shifts in the formal and conceptual decisions made during the development of the final work.

Stage 1 The Beginning

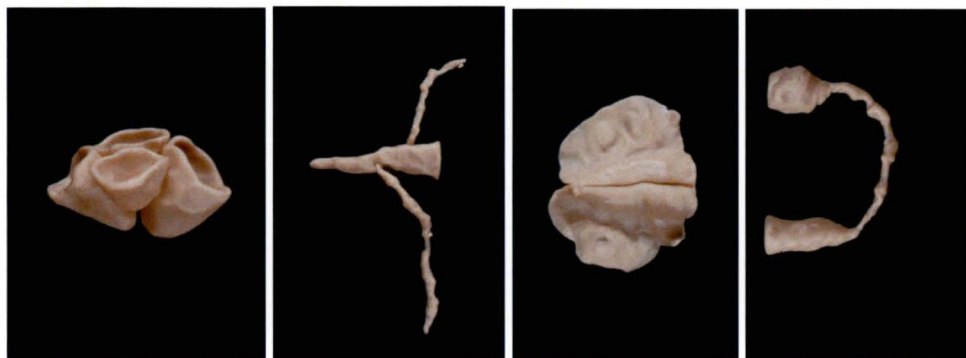
This Masters work began with several disparate activities and events, which for some time resulted in a lack of obvious cohesion in the work that I was then producing. It was a period of flux, both in a personal sense and with respect to the intended methods and directions of the work. Initially, I began with a series of body images that followed on from my honours project where I had investigated fluid interpretations of the female body and sexuality. The method I used involved a synthesis of painterly techniques with silver-based photographic processes. The images that I produced were sourced from photographic images from medical journals and personal x-rays and ultrasounds of my body. In this work the significance of using my own (female) body as a resource became a vehicle by which I could infuse the imagery with my own subjectivity.

I have long held a fascination with botanical and natural history collections and for some time had been steadily amassing 'collections' of precious objects from countless bush walking and beach combing experiences. Coinciding with this time, I became pregnant and the profound impact of impending motherhood fostered a longing to articulate a more relational and suggestive form of representation, which would describe the maternal body with forms from nature.

As part of my initial research of other artists, I had already been following the work of Kiki Smith, particularly her series on the theme of 'abjection' and the female body. Using these as inspiration I made a series of drawings, derivative of the internal organs of the female body and referenced my development of a fluid process to describe female embodiment. These led to a series of photographic 'drawings' titled *From the Lure*, in which I explored forms that sought to evoke the organic vitality of the body. Presented as two large wall mounted photographic sequences, the figuration within this outwardly abstract imagery was an explicit reference to what I saw as the fluid and ambiguous form of female sexuality. References to natural forms that equated directly to the physicality of the body equally precipitated a need to extend my work beyond the limits of the illusionary space of photographic materials. I wanted to use a tactile means to give expression to my ideas; to find methods that reflected a strong sensitivity to materials and a sense of my own labour within the process.

First Pregnancy

My pregnancy during the first year of the course precipitated an inevitable shift towards a very personal exploration of maternal embodiment through the process of making. The results of my 'touch' upon materials and processes that can be best described as evoking their pliability, liquidity, and responsive qualities. The earliest experimentation resulted in a series of works that I titled *still life* (2003), in which I moulded plasticine forms shaped to represent bodily forms and inner organs. Photographed against a stark black background, these works were reminiscent of Blossfeldt's photographs of plant specimens.



Partly Me, 2003, Unfired sculpey

The second series of works were moulded from objects, including bowls, funnels, plumbing fittings and various domestic objects that I was drawn to after seeing Fiona Hall's installation, *Dead in the Water* (1999). In my own work, Latex was painted and layered onto the supports, peeled off when dry and stitched with a

black linen thread. The results from these processes were exciting. The more I pushed the materials the more the materials suggested a richer reading than my earlier photographic based work. The new approach importantly opened up a way for me to better realise and manipulate the forms that I had in mind, but it also heralded the end of my use of photography as a process. The physicality of working with these materials and the resultant folds and stitching produced by them seemed more evocative of the vulnerability and interiority of the body. The ending of my pregnancy at this time shaped the direction of my next work. Following my miscarriage I was able to articulate my deep feelings of loss by repeating sequences of these forms over and over again.



Still Lives, 2003, Latex and thread

I continued to employ plastic materials as a reference the interior body. I produced a second series of works that were layered without the use of selected objects as supports. Through folding and sewing I was able to give the works more structural support and I began drying the latex to harden it into shape. The resulting discolouration of the latex altered the forms aesthetic qualities dramatically where they resembled remains and 'shed' skin. These works appeared too 'medicalised' in their aesthetic, and therefore disconnected from my initial intention. While I had enjoyed the pliability of the latex and modelling compounds I felt I needed to continue my experimentation with materials to transcend the synthetic surfaces of previous works.

By taking a less derivative approach to the internal body, I was able to shift away from a direct reference to medical journal and ultrasound images. Instead my focus enveloped a more imagined consideration of personal experience that allowed a more openended reading of the imagery. Consequently this led to a further change in the form of the work.

Second Pregnancy: Chamber

A year after my miscarriage I was once again pregnant. This event strongly influenced the next series of work entitled *Chamber* in which I referenced the

watery intrauterine space of the womb. Through a sequence of forms, I began to explore the growing foetus. Using materials, that included silicon and clay, I moulded a range of foetal like forms, of which a selection were encased within a protective silicon membrane.

When shown, this work was suspended on pins from the wall and lit to lend an atmospheric quality to the space. I played around with notions of inside/outside by turning the works from back to front, to front to back, which created a more ambiguous reading. Through this body of work I was able to bring a more ambiguous quality to its reading and an increase in scale with the use of the wall as a framing device.



Chamber, 2004, clay and silicon

After birth

I didn't see my daughter's umbilical cord cut and its attached placenta, which had played such a crucial role in nurturing my daughter's life in utero. In the time I held her in a bloodstained wrap my placenta and her cord had been discreetly disposed of.

Several months later on walks at Low Head in Northern Tasmania, I began collecting sea sponges that were strewn along its beaches. They reminded me of the unceremonious experience of the removal of the placenta after my daughter's birth. To me, their placental shapes were reminiscent of giving birth; the casting up from the push and pull of the sea's floor. After drying the sponges, I reshaped and whitened them before embellishing them with clay beads, and wax. When pinned to the wall they became memorialized, as if artefacts of remembering, where the act of looking was cast directly into the form.



After birth, 2006, sea sponges, clay and acrylic and wax

Asialink Residency: Indonesia

I was awarded a 2004 Asialink residency to work in Bali, Indonesia. My daughter Mia and I left in December of that year and lived and worked in Ubud for three months. I wanted to explore the Balinese practice of offerings that for them links human and natural realms. Their practice of combining organic and gendered motifs in ritual ornaments provided the idea of how to bridge these two elements in my own art.

Inspiration for initial works found its beginnings, materially, in the shape of a bound bamboo cradle, given to me for my baby daughter. *Mesaibah* was a morning flower ritual practiced daily, in which a young woman placed a delicately crafted 'offering' of flowers on our stairwell. I began by deploying some simple techniques learnt from the local women for the crafting of offerings. Using natural and locally made materials like rattan and bamboo, palm leaf and rice dough I started to find ways of synthesizing my disparate ideas into cohesive sculptural pieces.

In a similar vein, I also made a number of small-scale forms from rice dough that also followed traditional designs and motifs of Balinese offerings. These evocative objects are richly coloured with food dyes and hardened by frying in coconut oil. Eventually, I produced the equivalent of a full body's length of objects based on these ritual offerings. Arranging them on the floor, I added further pieces to this work, each day.

Cradle: A Work in Progress

In the final month of my residency I took up an offer of an exhibition at Ubud's Sika Contemporary Art Gallery. In *Cradle* (2005) I suspended a series of bound, bamboo and rattan forms reminiscent of both female and plant forms.



Cradle, 2005, rice dough and food dye

They were made at a time that I was also working alongside local women crafting palm leaf offerings and rice dough ceremonial ornaments for the upcoming Balinese New Year. After the completion of the ceremony, I re-assembled the small-scale objects that I had made for the New Year ceremony on the Sika Gallery floor in configurations designed to emphasize nature's unity with life and fertility.

My experiences in Indonesia clarified the importance beauty of organic form, line and structure to my work. It provided the means to combine abstract and figurative forms and imbue them with a poetic resonance. The reading I got from the suspended works exhibited at Sika Gallery was of refined abstractions of bodily structures and gesture, doubled by their own shadows. The craft practices that I had learnt from the Balinese women had expanded my material choices, and from the Residency experience I had become further drawn to hand made processes; methods that emphasised and invoked the body's tangibility and its matter.

The experience of living in a country where mothers and children are privileged with meaning and status in social and cultural life reinforced my understanding of the importance and value of motherhood itself. As an 'ibu' I was able to participate in ceremonial village life, which had been closed to me on earlier visits to the island as a single western woman. This inclusive experience revealed to me the degree to which motherhood has been marginalized from the mainstream of everyday life in the West, and the ways in which western societies devalue the mothering role.

On my return to Australia in April, 2005 I carried on working with organic and pliable materials, and in ways that embedded signs of my touch and labour. I continued to work with rice dough and coconut oil and these materials mediated ideas on expanding these work practices with clay. But I also began experimenting with many types of clay including 'DAAS' a product that could be air dried rather than fired. Clay eventually became a more immediate and tactile material for the forms that I was then making.

Breastfeeding

The struggle I experience while breastfeeding Mia in maintaining the delicate balance between the demand and supply cycle provided the source of subject for my next work. I began exploring these concerns in drawings in which I repeated breast like images. Kelp holdfasts found while beachcombing were also suggestive of the image that I had in mind and linked nicely with my wish to broaden the idea to connect the breast image with natural forms.



Mothers milk, 2006-2007, clay, acrylic, wax and monofilament

Mother's milk (2006-7), references the motion and gesture of breastfeeding. Comprising a row of clay and wax multiples of the kelp holdfasts that I had collected, its motif was equally suggestive of a nipple and flower. As a wall relief with monofilament threads extending from the nipples to unfurl against delicate banners of rice paper that extend along the floor, this form evokes for me the free 'form' rhythm of breastfeeding.

Mother

My first tentative experience of mothering gradually evolved into daily cycles of repetitive rituals where my body was given a semblance of shape through gesture, motion and feeding. Through a mist of fatigue I seemed to be living precariously through the grey white cold of winter in a walled-in isolation. Yet I loved this experience. The ritual acts of mothering and its impact on my artistic vision and production was huge. Relatively housebound, my art adapted and curled up within the domestic confines of my kitchen table and the hush a bye of my sleeping baby. Against this backdrop of tenderness, tiredness and quietude, I moulded the nipples forms between my palms and fingers before Mia's next feed interrupted the flow. Rolled, folded, tweaked and curved they were lined up like tiny morsels about to be baked. I enjoyed the subtle changes the drying process wrought as the forms changed from a moist grey to the white of dry bones. Preserved, silent and curiously arranged they sat on a collection of plastic tea trays.



Maternal, 2005- 2007, clay, acrylic, willow stem and wax

My body and the body of my child has been a constant, intimate reality of my everyday life. The touch of hands, feet, mounds of flesh, curves and tendrils form a tactile and gestural way of interaction between us, and represents the qualities that I sought to emphasise within my work. Touch is necessary. Babies cannot survive without being touched. That I could cup, hold, flatten, curve, suspend, swing, circle around with palms and fingertips these delicate, pliable forms before gently laying them aside was an important strategy and where the number of works reflected a kind of tenderness through this 'accumulation'. I remember the first time I bathed my newborn daughter and the delicacy and care with which I drew her tiny white limbs into a womblike bath. I saw flashes of fish white fingers curl, tiny feet kicking and then her water slicked fontanel, which pulsated vividly. Small and curved she was protectively held within the reach of my new mother's arms. These gestures were repeated daily as part of a loving ritual and a way of relaxing my little daughter into sleep. It was this delicacy of touch and care of detail that I also began to infuse in my own work.

Child

Beachcombing for Mia and I remains a curious celebration of the preciousness experienced in finding objects together, and a process in which our collecting is part of the play that we share. Yet for me it also represents a conceptual means of linking isolated and removed objects. I began the series, *Mia's Little Garden*, using my collection of found objects and combining them with hand built forms from clay and wax. This work referenced a process of making which spoke of a

kind of tactile ‘overload’, which for me evoked the continual flesh to flesh contact and intimacy of early mothering. These forms are small and telling testimonials, referencing the solitude and vulnerability of the mothering process.



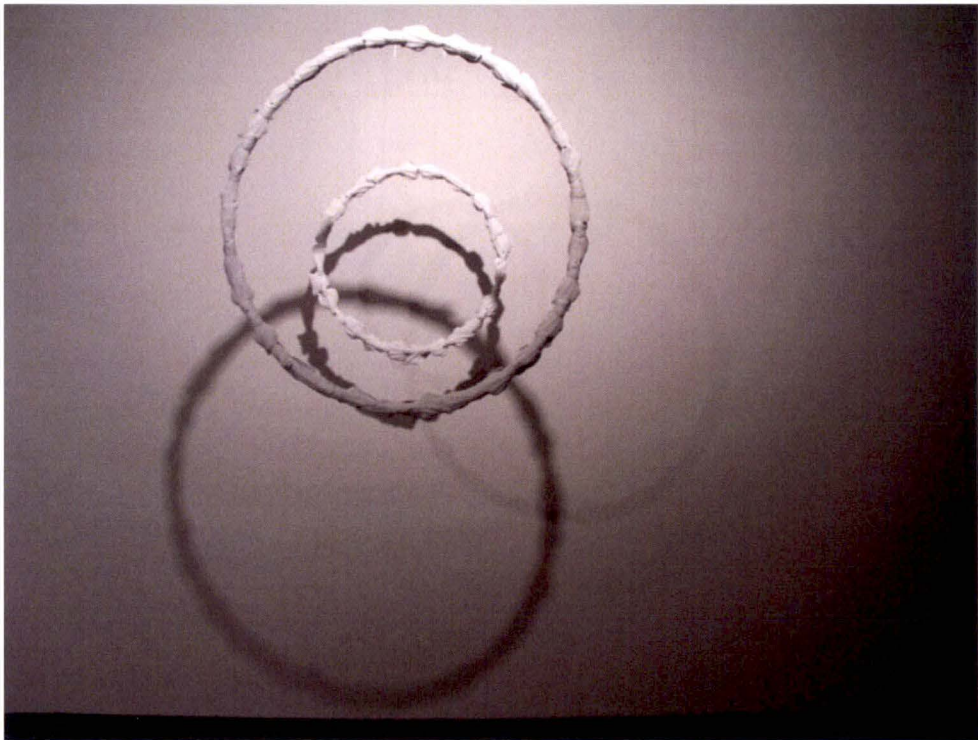
Mia's little garden, 2005-2006, found objects, clay, acrylic and wax

Painting the forms for *Mia's Little Garden* (2005-6) white was a reductive process that served to disguise the materiality of the different forms and unified them into coherent objects. This process also provided greater definition of the surface detail of the works. The ambiguity of the combined results denied a singular interpretation yet still provided points of reference to shells, eggs, breasts and other core imagery. The repeated use of particular forms is intended to be representative of continuity, growth and enfolded potential.

Each form operates as a singular object but is equally part of a larger assembly in which rhythm; space and gesture are inherent of the collective whole. A small selection of this work was exhibited in the exhibition I named *Child* (2006) under limited and subtle light conditions and against the white surface of a long and slender floor mount. In this exhibition, the viewer was forced to walk its length looking down. The white of the works against the white surface emphasized the waxy luminosity of the works, which I associated with the preciousness and lustre of pearls. Its forms also embodied feelings of a distilled isolation and a tenuous intimacy.

Mother to Daughter (2007)

This work was initially developed around ideas that considered the matrilineal line of mother to daughter and evolved from the memory of circling my grandmother's ashes around a myrtle tree. At this time, I remembered the touch of her ashes and the small pointed fragments of partial bone matter against my fingertips. The experience brought up the deep feelings I felt with her loss and the act of planting spoke of the cyclical process of life. This work articulates the significance of the ties that bind and speaks of the interior and exterior state of motherhood, which remains suspended. The bone-like forms articulate the shape of a circle and the web of delicate threads links the mother and child, evoking the intense physicality of the relationship and the intimacy and vulnerability of the two bodies. The use of the circle emphasises their union and the repetition of bone and shell-like forms represent continuity.



Mother to daughter, 2006, clay and acrylic

Conclusion

My studio practice has sought to refigure the representation of embodied experiences associated with motherhood in western culture to the heightened place that it deserves. It draws on personal experiences associated with the birth of my daughter, and those I later shared with a local community of Balinese women. These experiences have largely dictated the direction the work has taken, the materials I have chosen to use and the articulation of handmade processes. Increasingly throughout my candidature the work sought to connect maternal references with natural forms, to revalue the connection between nature and the beginnings of human life.

I became intrigued by the possibilities of representing motherhood in terms of its physicality and materiality and how I could visually allude to ideas around the maternal experience and the bodily processes involved in the acts of mothering i.e. breastfeeding via the natural forms that I was collecting.

While the works of several writers and artists have influenced the visual form in some instances my work is not rigidly tied into a literal interpretation of their particular theories or practices. The theoretical perspectives of Luce Irigaray, Elizabeth Grosz and Rosemary Betterton in particular have provided me with a framework for refiguring maternity and motherhood. Louise Bourgeois. Kiki Smith, Ann Hamilton and Fiona Hall have helped in shaping the visual form of the work. In the work I repeatedly employ the use of small-scale forms to articulate the labour, tenderness and care, and the accumulation of touch that is associated with motherhood.

By refusing fixed meanings and embracing the contradictions between the natural and cultural meanings assigned to motherhood my work embodies the possibilities of describing my own subjective and internalised vision.

Kim Portlock 2007

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Illustration List:

Figure 1

Kathe Kollwitz, *The Sacrifice*, 1922, Woodcut 41.9 X 43.8 cm.

Figure 2

Mary Kelly, *Post-partum Document: Documentation I, Analysed Faecal Stains and Feeding Charts*, 1974, Perspex Units, White Card, Diaper Lining, Plastic Sheeting, Paper and Ink, One of 7 units, 28 X 35.5 cm each.

Figures 3

Rineke Dijkstra, *Andrea* 27-01-2006

Figures 4

Rineke Dijkstra, *Julie* 29-02-1994

Figure 5

Marlene Dumas, *The First People (I-IV)* 1990, oil on canvas
4 parts, each 180 x 90 cm.

Figure 6

Louise Borgeois, *Eccentric Growth* 1960, Red ink on paper, 35.5 x 33 cm.

Figure 7

Louise Borgeois, *Cumul No 1*, 1969, White Marble, 56.8 x 127 x 121.9 cm.

Figure 8

Kiki Smith, *Untitled (Pink Bosoms)* 1990, Screenprints, each 52.5 x 83 cm

Figure 9 and 10

Ann Hamilton, *Between Taxonomy and Communion* 1989, Installation,
each 52.5 x 83 cm

Figure 11

Ana Mendieta, *Untitled (Snow Silueta)* 1977, Iowa

Figure 12

Karl Blossfeldt, *Campanula Medium and Calystegia Sepium*, c. 1929, Gelatine Bromide Print.

Curriculum Vitae

Academic Qualifications:

2007	currently undertaking Masters in Fine Art, University of Tasmania, Hobart
2001	Bachelor of Fine Arts with First Class Honours, University of Tasmania, Hobart
1997	Graduate Diploma in Fine Art, Northern Territory University, Darwin.
1993-1995	Bachelor of Fine Art, Northern Territory University, Darwin.

Selected Exhibitions

2006	<i>Child</i> , solo exhibition, Entrepot Art Gallery, Centre for the Arts, Hobart.
2005	<i>Cradle</i> , solo exhibition, Sika Contemporary Art Gallery, Ubud, Bali, Indonesia.
2004	<i>Chamber</i> , solo exhibition, Entrepot Art Gallery, Centre for the Arts, Hobart. <i>Refresh: Contemporary Photo Artists</i> , Australian Centre for Photography, Sydney.
2003	<i>Hiding Places</i> , Carnegie Art Gallery, Hobart
2002	<i>Clearing</i> , CAST Gallery, Hobart and The Academy Gallery, Inveresk.
2001	<i>Verge</i> , Honours Graduate Show, Plimsoll Art Gallery, Hobart. <i>Little Passions</i> , Fine Arts Gallery, University of Tasmania, Hobart. <i>Bitter Climates</i> , Entrepot Art Gallery, Centre for the Arts, Hobart.
2000	<i>Spill</i> , solo exhibition, Linden Art Gallery, Melbourne Festival, Melbourne. <i>Buffalo</i> , Leticia Street Studios, Hobart. <i>Positives</i> , Northern Territory University Gallery, Darwin. <i>New Contemporary Artists 2000</i> , Bulle Gallery, Melbourne. <i>A4 Art</i> , West Space, Melbourne. <i>Eyes Wide Open</i> , Centre for Contemporary Photography, Melbourne.
1998	<i>Picture Perfect: New Australian Photo-Artists 1998</i> , Australian Centre for Photography, Sydney.
1997	<i>Immerse</i> , solo exhibition, Woods Street Gallery, Darwin. <i>The Gathering from the Four Winds</i> , Whangarei Polytechnic Gallery, New Zealand.
1996	<i>Road</i> , Woods Street Gallery, Darwin. <i>The Male Show</i> , Northern Territory University Gallery, Darwin.
1995	<i>24 Eyes on Indonesia</i> , Northern Territory University Gallery, Darwin.

Grants & Awards

2004	Asialink Visual Arts Residency: Indonesia
2000	Pat Corrigan Grant, NAVA and The Australia Council
1998	Northern Territory History Award, Northern Territory Archives, Darwin Northern Territory Arts Sponsorship Grant, Department of Arts and Museums NT
1997	Northern Territory Arts Sponsorship Grant, Department of Arts and Museums NT

Recent Curatorial Projects:

2003	Curator , <i>Hiding Places</i> , Carnegie Art Gallery, Hobart.
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Recent Publications:

2006	Edge Radio: Arts Show Interview
2005	Asialink Catalogue and Website:
2003	Klaosen, Diana, <i>The Art of Relocation</i> , Real Time, No. 54, pp. 31.
2002	Rhodes, Briony, <i>Clearing</i> , Artlink, No 4, Vol. 22, pp. 96.